THE MEMBERS MAGAZINE OF THE NATURAL HISTORY MUSEUM OF LOS ANGELES COUNTY

Terra

VOL.14 NO.1 SUMMER1975



A PATCH FROM THE GRETCHEN QUILT

Craft Spectacular I

More than 10,000 people attended *Craft Spectacular – I,* a one-day celebration produced by the Education Division of the Natural History Museum of Los Angeles County on June 22. On the lawn in front of the Museum, people enjoyed watching Carl Gage creating glasswork, Sandi Fox making traditional patchwork, Luanne McCoy sculpturing in dough, Linda Hillier presenting her "Andean Statement," the result of ten years of study and work, and many others — over thirty artisans — demonstrating quilting, tapestry, beading, egg painting, stoneware, sculpture, woodwork, silversmithing, dollmaking, origami, blacksmithing, taxidermy, and leather work. The festive day, open to the public without charge, included music, square dancing, puppet shows, and refreshments. The Museum was most happy to welcome such a large and congenial crowd, which helped make this first *Craft Spectacular* so successful, "the best thing the Museum has ever done," as one enthusiastic fan remarked.



Silverlake resident Carl Gage works as a model maker at the Natural History Museum, where his interest in glass blowing began as a solution to a particular problem of how to create life-like sea anemones.

The two basic types of glass are soda-lime (soft glass) and borosilicate (hard glass). The glass is heated with a blowpipe using oxygen and natural propane gas. The key to flameworking glass is that the artist must be able to think ahead, plan and predict the outcome of his work.

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Terra®

The Members Magazine of
THE NATURAL
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of Los Angeles County
VOL.14 NO.1 SUMMER1975

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THE GRETCHEN QUILT



Photo by Larry Reynolds

by **Elizabeth J. Wright**

How much effort, creativity, time and caring can go into the making of a patchwork quilt? The answer may be found in The Gretchen Quilt. This magnificent piece of 1975 urban folk art is made up of one hundred and sixty-seven patches, each one designed and painstakingly crafted by a different docent at the Natural History Museum of Los Angeles County. And each patch says in its own, unique way, "Thank you, Gretchen".

On June 2, 1975, members of the Museum's Docent Roundtable presented this retirement gift of affection-in-fabric to Gretchen Sibley, a woman who had changed the fabric of their lives.

Most Americans are acquainted with the usual ritual of retirement: a useless gift of scroll, plaque, or engraved silver tray; the hollow retirement-luncheon jollities of fellow workers prodded by a dutiful committee to contribute two dollars each toward the symbol of supposed affection; and the final audible sighs of relief when the trite, banal formalities come to a merciful conclusion.

But this meaningless pattern was broken by the Natural History Museum docents who felt a need individually and collectively to express a gratitude beyond words or purchased gifts alone.

In the beginning the quilt was envisioned as single-bed size. The only requirements for a patch (one to a docent) was that it measure nine inches both ways, and that the fabrics, threads and other decorations be washable and without shrinkage. From then on it was every woman for herself. The challenge and opportunity proved irresistible. Whether a docent's outstanding talents lay in stitchery or lecturing at the Pits, the patches rolled in until one hundred and sixty-seven docents had contributed. Then docent volunteers, under the direction of Judy Astone and Joanne Purpus, took over the work of sorting, assembling, edging and quilting. After that, instead of a quilt for a single-sized bed, the quilt had become king-sized with patches covering both sides. And what patches! Crewel work, cross-stitch, applique . . . techniques covering the entire spectrum of needlework and stitchery. But far more important is the content. For each square speaks to Gretchen from its individual maker. This is not only a magnificent piece of folk art but an individual statement from each docent to Gretchen. Every square contains a story decipherable to two people — Gretchen and the donor. Accompanying the quilt is a legend which designates the maker of each patch. But to Gretchen and the donor that is only part of the story.

Statistical-minded docents have computed the combined women-hours spent in this endeavor to add up to seventeen hundred and seventy-six.

So radical a departure from the usual retirement commendation raises an important question — why?

The name Gretchen Sibley is magic at the Natural History Museum of Los Angeles County. Science Specialist, writer, teacher,



Photos by Armando Solis


La Brea
Thursday
10 AM
California Republic
GRETCHEN
1996
1995





consultant, photographer, lecturer and Director of the Docent Program, her skills penetrated deeply into all areas of the Museum for twenty-nine years.

These multiple talents were developed in the schools of Southern California. She earned her B.A. (magna cum laude) in biology at Pasadena College; her M.A. at U.S.C. as a zoology major, and has completed most of the work required for a Ph.D. at U.S.C. with a zoology and paleontology major. Earlier, her talents as an artist took her to Otis Art Institute. At one point in her early life it was a toss-up between art and science, with science winning out.

The year 1946 marked the beginning of Gretchen Sibley's work at the Los Angeles County Museum of History, Science, and Art (as the museum then was named), with the official title of Science Specialist.

One of her many activities has been as Director of the Museum Natural Science Workshop for outstanding high school science students. A followup reveals that thirty five hundred students have participated in these classes and data is available as to their subsequent university affiliations and employment in such fields as medicine, research, industry, government and teaching.

Sensing the need for better communication between the local and the scientific communities, this concerned woman organized and acted as Executive Director of the popular Southern California Science Fair from 1951 to 1961.

From 1961 to the present Gretchen Sibley has incorporated into her busy schedule consultation and writing for film strips as well as books on biology, geography and geology.

Sharing her artistic ability and training, she has conducted Scientific Illustration classes for talented young people at the Museum on Saturday mornings.

In 1970 the Docent League started to take shape. Spearheaded by Gretchen, the purpose of the League has been to incorporate Southland volunteer groups where mutual problems can be discussed and constructive ideas exchanged, ideas derived from her well-established Docent training program at the Natural History Museum. At present fifty-seven Docent groups are represented from Santa Barbara to San Diego.

Her research efforts range from identification of hairs and fibers from Pleistocene deposits and paleopathology of Pleistocene mammals from Rancho La Brea to a history of the Natural History Museum itself.

Twenty issues of TERRA have carried Gretchen Sibley's bylines for articles covering a vast spectrum of scientific knowledge and travel experience, the titles of which include so piquant an inference as "Ants in the Vodka" to the mysterious "Amidst the Awful Mansions of the Dead".

Eleven professional and honorary associations list in their membership roles the name of Gretchen Sibley, who frequently served as president, regional director and chairman of the various groups.

Numerous other fully-deserved honors include the listing of her achievements in "International Who's Who in Community Service" to the most recent award by Mayor Tom Bradley presented at her retirement luncheon.

Under Gretchen Sibley's direction, the Docent Training Program at the Museum, started in 1962, has gained international recognition. To become a docent each person must attend weekly training sessions in various museum halls for a period of eight months, practice public speaking and submit research papers. In return the individual is expected to serve for two years (one day a week) as touring or curatorial docent. A review of the fiscal year ending June 30, 1975, reveals the tenacity and service-orientation of the Gretchen-trained docents.

38,865 service hours donated
1,600 school classes toured
15 classes given for the Braille Institute
49 docents in curatorial work
90,000 school children toured by docents.

But such achievements and statistics do not inspire seventeen hundred and seventy-six women-hours spent in creating a Gretchen Quilt.

Who can analyze the wonder that exists in a personality which has won the respect,













admiration, awe, and plain affection of every woman who ever trained as a Natural History Museum of Los Angeles County docent? Objectivity, fairness, interest, openness, intelligence — these are parts of the personality. But together with all other attributes, they cannot start to add up to the whole.

Docents who have trained under Gretchen Sibley speak of their enriched lives, a renewed confidence in themselves, and of an unbreakable bond formed with a superior human being. That is what is expressed in The Gretchen Quilt.

And of such inspired bursts of creativity history is made. Gretchen Sibley is willing her quilt to the Natural History Museum of Los Angeles County where it will serve as a permanent record of an outpouring of love in return for service. It will be, as well, a visual reminder of the spontaneity, liveliness, and beauty that elevates the quilt to a folk art form. □

Elizabeth Wright has worked with Gretchen Sibley as an active docent for many years. Her articles have become TERRA favorites.





An Heroic Sculpture Hidden Beneath the Minerals

by **Gretchen Sibley**



Most of this article is quotations taken from newspapers of May and June, 1914.

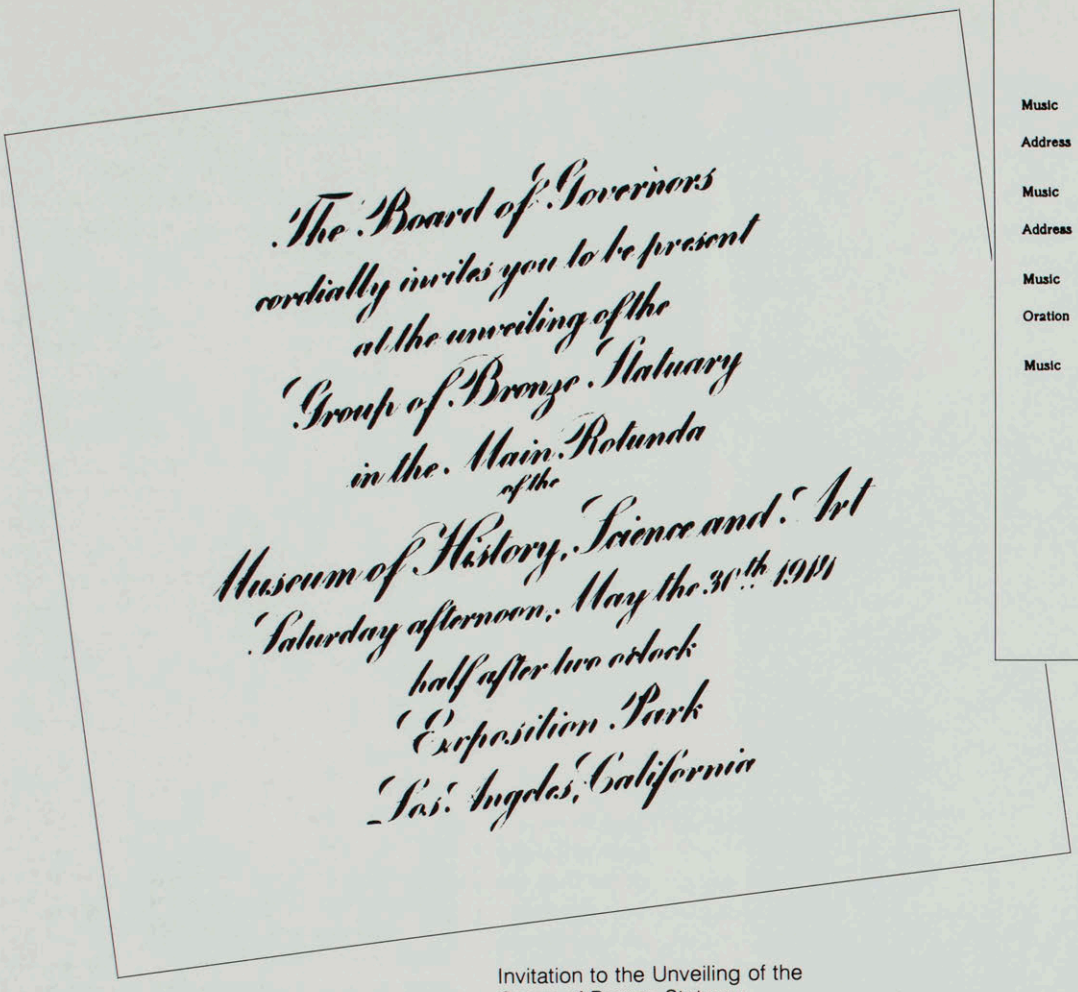
Sunlight filtered through the soft colors of the Tiffany glass in the rotunda dome onto the waiting crowd below. It was two-thirty, Saturday afternoon on May 30, 1914, and a select group of important citizens of Los Angeles had been invited to the unveiling of the first fine bronze sculpture designed for a public building in the city.

Everett Maxwell, Curator of Art, eloquently described the gathering: "Today is a gala day at the Museum of History, Science and Art at Exposition Park. The building and its long avenues of approach are gay with flags, and the gardens are sure to be thronged with merrymakers. Inside the great building that stands unique among the museums of the world, a great concourse of people will gather and the marble halls will be crowded to their capacity. Waving palms and tropical plants bank the balconies and corridors and bands of musicians will contribute their talents to the brilliant gathering. A thousand guests will assemble at the invitation of the board of governors for the Museum to witness the unveiling of the allegorical group designed and executed by Julia Bracken Wendt for the rotunda of the new building . . . No statue that America possesses is more significant than the Wendt group. It has for the last three years occupied the center of the stage in the field of local art . . . Today, the work lives in eternal bronze of wonderful hue and texture and at last Los Angeles possesses one really good public statue . . . Small wonder that we deem it the most significant statue in the world, and laud it unto the seventh heaven of perfection."

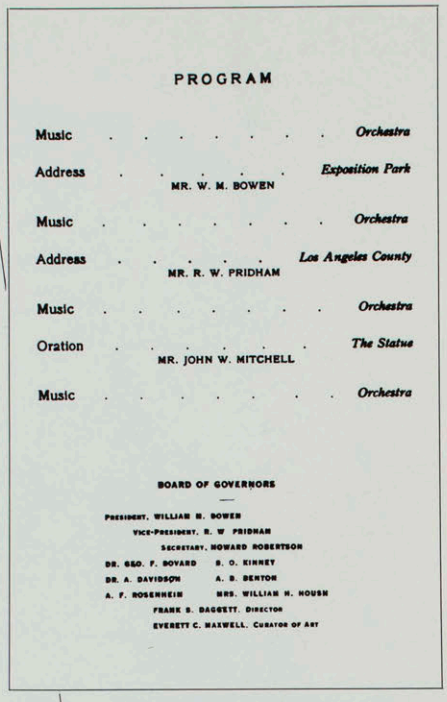
A further description of the occasion was carried in the local newspapers: "The ceremonies opened at two-thirty o'clock with orchestral music. W. M. Bowen, president of the Board of Governors, presided and made a short address in which he paid high tribute to Mrs. Wendt and spoke of the historical background leading to the establishment of Exposition Park, making it into the recreation and education center that it is from the race course of other years."

Supervisor R. W. Pridham, the next speaker, outlined the history of the building and of the statue itself, following which was the principal event of the afternoon, the unveiling for which the audience had gathered.

"Little Miss Marjorie Elizabeth Pridham tripped out from the circle of interested spectators . . . and pulled the ribbon that revealed to view . . . the Julia Bracken Wendt work of art . . . The little maid of four years looked up at the heroic sized statue, draped



Invitation to the Unveiling of the Group of Bronze Statuary



PROGRAM

Music . . . . . *Orchestra*

Address . . . . . *Exposition Park*
MR. W. M. BOWEN

Music . . . . . *Orchestra*

Address . . . . . *Los Angeles County*
MR. R. W. PRIDHAM

Music . . . . . *Orchestra*

Oration . . . . . *The Statue*
MR. JOHN W. MITCHELL

Music . . . . . *Orchestra*

BOARD OF GOVERNORS

PRESIDENT, WILLIAM M. BOWEN
VICE-PRESIDENT, R. W. PRIDHAM
SECRETARY, HOWARD ROBERTSON
DR. GEO. F. BOVARD — R. O. KINNEY
DR. A. DAVIDSON — A. B. BENTON
A. F. ROSENHEIM — MRS. WILLIAM H. HOUSH
FRANK B. DAGGETT, DIRECTOR
EVERETT C. MAXWELL, CURATOR OF ART

Program for the Unveiling of the Group of Bronze Statuary

A view of the bronze statuary from the mezzanine of the rotunda. Museum Archives.

in the stars and stripes, and when she was met with a round of applause, she called for her father to help her and the unveiling was achieved — the simple drawing of a ribbon showing the work of several years by one of America's famous women sculptors in what will be recognized as one of the great statues of the country — Mrs. Wendt, the sculptor, standing modestly in the background all during the ceremonies.

"As the starry drapery was being released an orchestra stationed in the balcony rendered the Star-Spangled Banner, the light was turned on in the great crystal globe upheld by the three figures and for the first time the public was privileged to see the statue in which it has been interested since its beginning three years ago.

"The figures, cast in a light, golden green bronze, stand eight feet high on a pedestal of stone, three feet high, and shed a mellow light through the rotunda.

"Following the unveiling, John W. Mitchell, president of the municipal art commission, gave the oration of the afternoon and the audience, enthusiastic over the statue, greeted him with applause which was taken up time and again when he made telling points in his address."

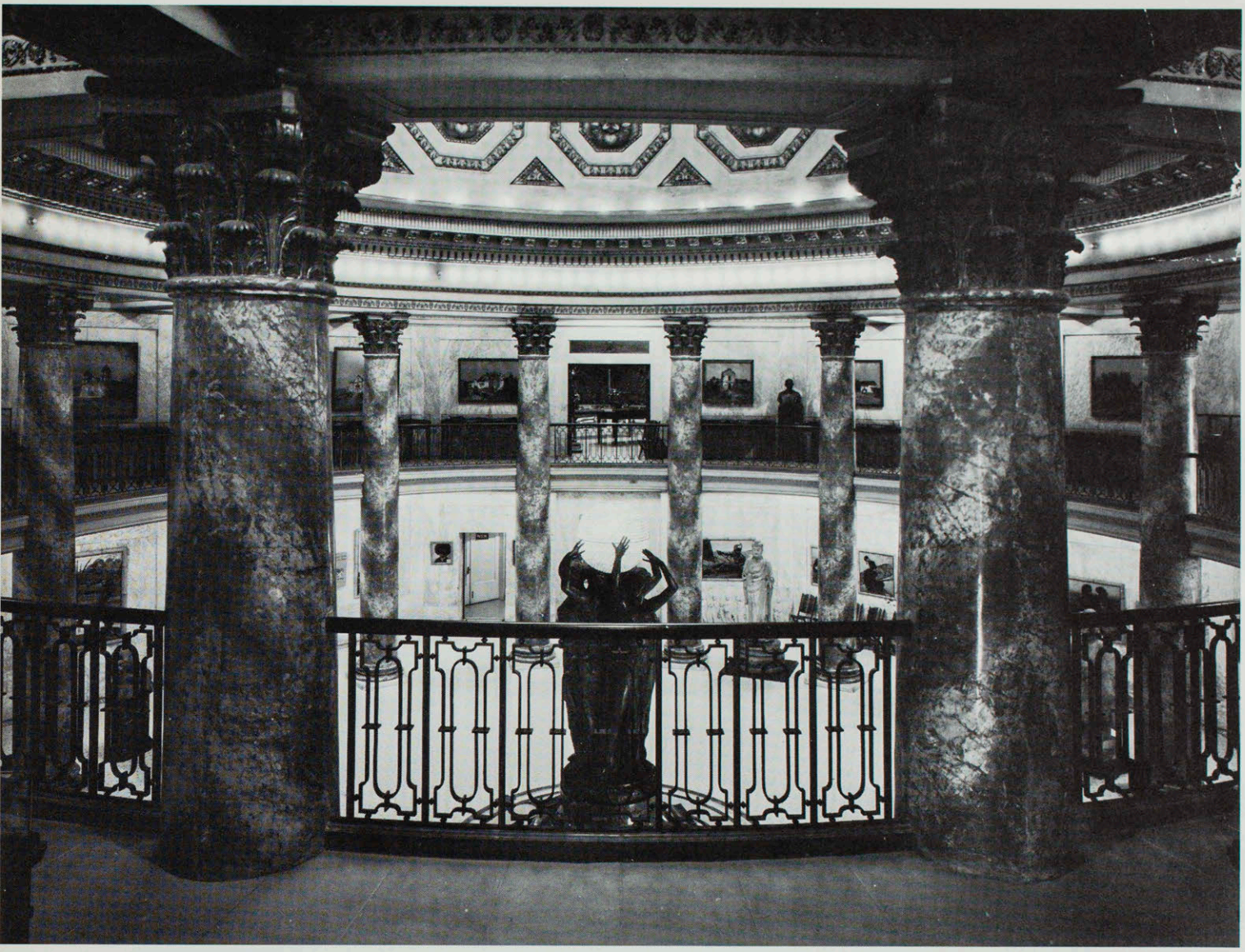
A part of Mitchell's oration provided a description of the statue and its significance. "This simple unveiling ceremony is of unusual importance, as it marks a beginning in art life of the community that symbolizes in concrete form the artistic ideals and ambitions of an art-loving people, seriously striving to inaugurate here an epoch of culture.

"It is my pleasure to try to interpret the thoughts of the eminent sculptor, Julia Bracken Wendt, who conceived and designed this colossal bronze group, and has thus added a valuable example to the plastic art of America.

"This statue expresses in classic lines its own story. The artist's meaning is not so shrouded in mystery that the lay imagination cannot fathom it. Its practical purpose is to light the rotunda of this structure dedicated to History, Science and Art. Hence its dominant theme is light — light symbolizing truth, and this is typified by the illuminated sphere upheld by the three draped figures intended to portray these essential factors of human endeavor. They are regarded, in the design, as equally important in the world's development, working in harmony as one force and sharing in like measure the burden of uplifting truth, knowledge and intelligence.

"Note the figures!

"History is looking backward with a sympathetic meditative gaze as though observing the past events of the ages, and in their



transcribing would be governed by the sentiment: 'Truth is the historian's crown.'

"Science looks straight out into the realities, unbending and unaffected, draped in flowing lines telling of an advancing movement. She is of mystic mien and has an expression of inquiry and research, as though seeking the very essence of things; and she seems ready to speak, and in doing so would quote: 'What are the sciences but maps of universal laws, and universal laws but the channels of universal power, and universal power but the outgoings of universal mind?'

"Art is the most dramatic of the three, the most uplifted. She looks upward to the skies for inspiration. There are her castles. In the clouds she sees beautiful visions, shapes and molds of forms that entrance and almost make her forget her share of the burden they are carrying; but her feet are on the earth and she moves forward with inspiring tread and conscious power, and if she should speak she would declaim to history: 'I am more regal than thou — you but record — I interpret.'

"And to Science: 'Art is more godlike than Science. Science discovers — Art creates.'

"The wings of the figure symbolize spiritual development, the reaching out through forces unseen, by power unknown.

"These are the things we are told here by the sign language of thought and symbolism in art.

"We are proud of this opportunity to congratulate the artist upon her achievement and ourselves upon its possession."

And a kudo for women's lib — or suffrage — in line with the times: "An added source of pride is that this work of art is a woman's work. And is it not appropriate that this should be so since nowhere else is woman's influence so pronounced and sanely wielded as in Los Angeles?"

After congratulating the Board of Supervisors and relating various experiences with the new Museum, Mr. Mitchell concluded with these flowery remarks: "God is good to those privileged to dwell here. He tempers the wind, he shadows the sun, he fructifies the earth for our comfort and pleasure. He banks the mountain ridges and covers them with trees and shrubs, and veils of azure and purple. He spreads carpets of gold in the valleys to delight our eyes, and scents the buds and flowers with delightful odors.

"He gives as a dwelling place the inheritance of a garden of plenty and of beauty that should inspire pure thoughts and noble aspirations, and charges us with the duty of giving them expression.

"And how shall they be expressed? How



Julia Bracken Wendt, sculptress of the figures, became an outstanding leader in art circles in Los Angeles. This picture was published in the Los Angeles Times in 1939 when Mrs. Wendt and her husband were honored at a reception in the museum. Photo of clipping by Armando Solis.

can they be expressed outwardly except by the cultivation of the arts? And if it be true, as Browning says: 'It is the glory and good of art that art remains the one way possible of speaking truth,' how is this truth to be given frequent utterance unless the artist is encouraged in his work by public and private patronage?"

This ceremony took place just seven months after the opening of the Museum. Pridham had mentioned the beginnings of the Museum in his speech: "When we were asked by the Academy of Sciences four years ago for $1000 to excavate in the La Brea fields we gave it reluctantly for we did not anticipate that this small gift would furnish the seed from which this magnificent building should spring." On February 7, 1910, the cooperative papers between the Museum, the Southern California Academy of Sciences, the Cooper Ornithological Society, the Historical Society and the Fine Arts League were signed and three years later the building was officially opened, November 6, 1913.

An outstanding citizen, Mrs. Henrietta (William Harvey) Housh, wife of the principal of Los Angeles High School, was the founder of the Fine Arts League and a member of the Board of Governors of the Museum. She was in a position to bring into reality a dream that she had had from the time the Museum was started. In her own words: "When I first began to say that we could get a beautiful group for the rotunda of our museum, and that Mrs. Wendt certainly must have the commission, there were people who thought that something must be wrong with my head; but a few believed with me and rallied for the struggle. Even Mrs. Wendt had rather lost heart. She didn't think that the people out here would understand anything of this kind, this creative work. But I am of those who believe that the secret of all attainment is the setting of one's face in the right direction, then keeping straight on toward one's ideal until the realization comes. Then, too, this was a part of my suffrage work. I felt that this was an opportunity to furnish an illustration of living up to our principles; to see that something was done to show appreciation of the woman, here in our midst, who had the power to create a monumental and symbolic group. Mrs. Wendt was finally induced to make a model, and we had to get the Fine Arts League board interested.

"This we succeeded in doing after a little matter of reorganization." (One wonders what kind of hatchet work went on.) "Then we worked to get the enthusiastic support of the Board of Governors for the Museum. Finally all worked together to interest the Board of Supervisors, and they agreed to pay three-fourths of the $10,000 commission, the Fine Arts League, of course, to give the commission, to pay $2500 and take care of the situation."

The going must have been hard for she remarks: "Looking back over the last few years the harsher features are all softened and everything that could mar is banished."

Julia Bracken Wendt, after training in the Art Institute of Chicago (1887), became a well-known and honored sculptress in Illinois and the eastern part of the United States before coming to Los Angeles with her husband, William Wendt, a painter of note. They came to the city early in the century and both became very active in art groups.

The group of sculpture was carefully drawn and from this Mrs. Wendt made a small model which was used to interest the Fine Arts League, the Board of Governors and the Supervisors. When she was finally commissioned to do the work, "Mrs. Wendt first designed the iron framework that formed the skeleton and then she modeled each of the figures in the nude so that she might get the feeling of the figure beneath the drapery which she modeled last of all." On the base of the statues we find the inscription indicating that the Roman Bronze Company of New York cast the work in 1914. The large glass globe, composed of dozens of inch-square pieces, was then placed between the arms of the women and wired to throw light. The whole piece was mounted on carved green stone, three feet high, bringing the total height to about twelve feet.

And what has happened to this work of art that was so important at the birth of our museum? About twenty-five years ago it was considered old fashioned. A circular box was constructed about it as it stood in the center of the rotunda. Today as you look at the exhibit on crystallography, imagine the lovely figures hidden behind the crystals. The only way to see the figures is to get down on hands and knees, crawl through two crawl holes, balance yourself carefully around the green stone base and examine the work with a flashlight! But soon we will have a new mineral hall and once more the heroic statuary of Julia Bracken Wendt will be unveiled to the eyes of a public which has come again to appreciate the creative efforts of a famous woman artist of sixty years ago. □

Gretchen Sibley will soon retire after almost thirty years with the Museum. She is now engaged in compiling and writing a history of the Museum.

ETHNIC ARTS SHOP

Collectors' Jewelry from Four Continents

1. Three strand fetish necklace Birds and Bears American Indian $675.00

2. Cinnebar Jewelry from Peoples Republic of China. Round old pendant — $35.00/Rectanguar Pin — $35.00/Ring — $35.00

3. Old necklace with Agate Stone — Hill tribe Kashmir $20.00

4. Antique silver and glass necklace. Russian — $370.00

5. Antique Rings — English and American (left to right)
   a) 18K gold with Diamond, Circa 1800 $285.00
   b) 14K gold and enamel with Diamond $175.00
   c) 9K gold with Amythst-Victorian $138.00
   d) 14K gold with Onyx and Pearl-Victorian $185.00
   e) 14K gold with Cameo $275.00
   f) 14K gold with Rhodonite, Circa 1893 $67.00
   g) 18th century rock crystal love ring (unidos par siempres/united for always) $310.00
   h) 10K gold with Opal-Victorian $75.00

6. Dark Amber Bead Necklace Afghanistan $30.00

7. Roman glass jewelry 1-3rd Century A.D. — Israel — from $23.00 to $125.00

8. Pendant with Soladite and Coral — Nepal $4.00



photos by Armando Solis

The Museum's New North Wing

by **Colin J. Russell**

photos by Herbert Bruce Cross

A few years ago, shortly after I had graduated from Cornell's School of Architecture, I was searching for the main entrance to the Natural History Museum of Los Angeles County and was reminded of the line from an old "Bert and I" record, where the farmer informs a confused motorist trying to find nearby Millinocket that, "Come to think of it, you cahn't get theah from heah." It could just as well have been said about our Museum. Logical and clear circulation, so essential to good planning, is constantly emphasized in architectural schools, so I was quite surprised to encounter such a circuitous route at the West's largest museum of its kind.

For those of you who have likewise found yourselves confused during past visits to the Museum, you might be pleased to know that relief is at last in sight. Ground has been broken and substantial and much needed additions and alterations to the existing facilities at Exposition Park are in progress. Made possible by private donations matched by the County of Los Angeles, the seven million-plus project includes: a large new pedestrian mall extending from Exposition Boulevard to a new entrance on the building's north side; 16,000 square feet of new gallery space and the refurbishment of some of the existing galleries; expanded dining facilities; new staff offices; additional storage space; and a new Taxidermy Wing. Extensive as all of this may sound, it is only the first phase of a comprehensive master plan of the Museum's physical development, prepared in 1965 by our office.

By way of historical background, the Museum has since its opening in 1913 been enlarged to an area five times the size of the original building, and until 1964 it served as a Museum of History, Science, and Art.

The construction of the new Los Angeles County Museum of Art in Hancock Park, however, provided the Art division with its own quarters and stimulated research and acquisition of new holdings in the History and Science divisions. With such widening horizons inevitably came a corresponding increase in staff and — as with any likely institution of this sort — an urgent need for more space to accommodate new activities.

In the introduction to the 1965 Master Plan, it was noted that "the purpose of a master plan is to examine the possibility of a site and its structures and, subsequently, to prescribe an orderly and economical means of developing it to a point of full and efficient use. Ever-changing influences, detailed requirements and new techniques preclude rigid adherence to any such plan. The plan should serve as a general guide to final objectives but it can only be of lasting value if periodic reviews and adjustments are made to compensate for unforeseen influences." In keeping with this precept, certain details of the first phase have been modified in the ten years since the plan's adoption, but the basic concepts remain.

Perhaps the most visible elements of the Phase I addition are the new mall and North Entrance, which will emphasize the building's northern exposure and provide a direct link to Exposition Boulevard. Visitors arriving by automobile may either disembark at curbside to proceed down the mall, or may park their cars in the adjacent, connected parking lot. (See photo of model.) In either case, entrance to the Museum will be more convenient and direct and, it is hoped, more pleasant. Entrance from the south will of course remain for those entering from the park area. Just as important, the new mall will create a more memorable image for the Museum, now a rather undistinguished structure made up of unrelated, sometimes arbitrary shapes and masses. Pools, trees, benches and terraces along the mall are intended to provide pleasant places for group gatherings, or for repose and relaxation.

On the basement level, an expanded cafeteria and outdoor dining terrace will take the place of the former dreary facilities, now closed. New shops for photography, printing and mailing will accommodate an increasing demand for explanatory literature, display photography, photographic records of new acquisitions, etc.

At the main level large new galleries will be added at the building's northwest corner to house expanded Mineralogy and Gemology exhibits now occupying the old Rotunda building. Current plans call for the vacated rotunda to become an Environmental Hall but these plans of course are subject to change. A new Museum store and a new Members Gallery will occupy the remainder of the main floor additions. The store will afford more space for the sale of artifacts, mementos and gifts, while the Members Gallery will serve a multiplicity of purposes. Special exhibits not open to the general public, small social gatherings, openings of new exhibits, previews of coming exhibits, and the like, will take place therein, and perhaps just as important, members will be able to sit down and simply rest their tired feet.

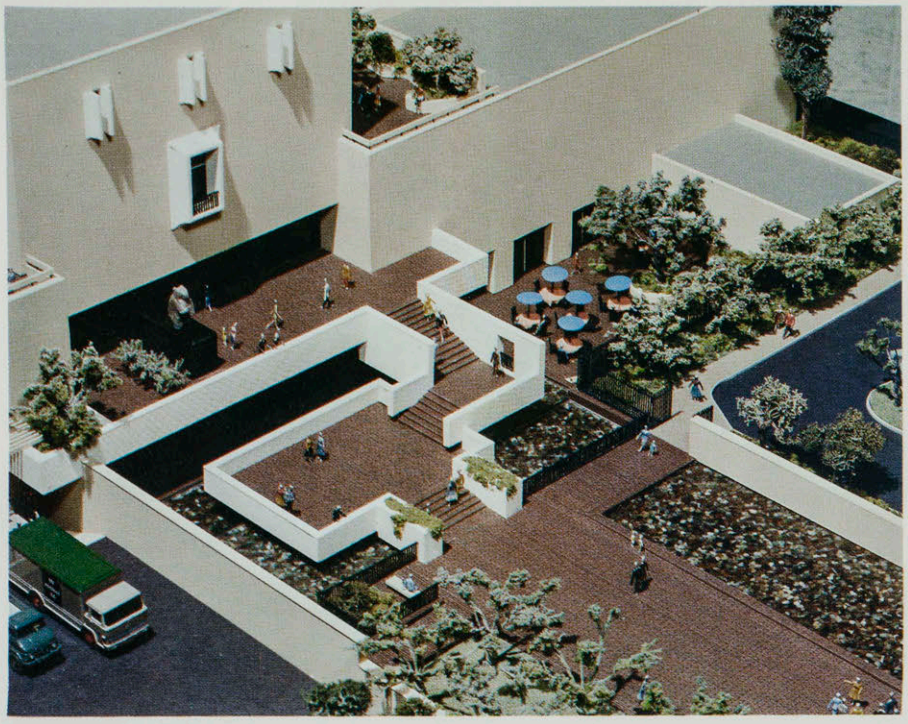
New offices on the second floor will provide space for the Museum Director, Assistant Director, and a conference room. The added space at the third floor level is now slated for storage of acquisitions but may later become offices if the need arises.

Finally, a new Taxidermy Wing is to be added at the fourth floor level. Although it is being built under the same contract as the major addition, it was designed by the architectural firm of Nielson, Moffatt and Wolverton in 1964 and brought up-to-date this year. It will provide space for offices and labs to process the various animal specimens which are collected by Museum field parties each year.

The new work is scheduled for completion in early 1976. Meanwhile all other portions of the Museum will remain open during regular hours. By the way, if in the near future you're visiting there for the first time and can't find the entrance, don't worry. You will in 1976. □

Colin Russell is a project captain with George Vernon Russell and Associates, who drew the plans for the new North Wing.He is a graduate of Cornell University School of Architecture.

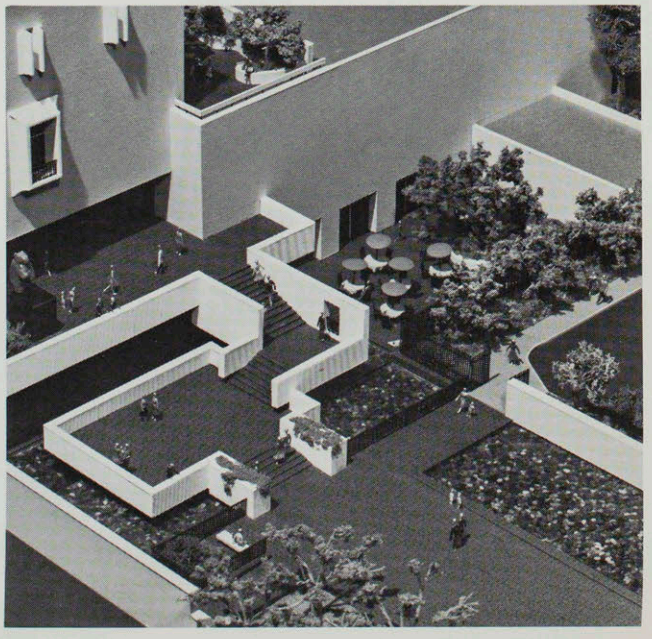




Close-up looking from Northwest showing sunken dining terrace and entrance platforms. New galleries are housed in wing directly above dining area.



Close-up showing main entrance terrace and platforms, reflecting pool, and 3-story element housing the new Museum Store, offices with adjacent roof terraces, and storage areas at upper levels.

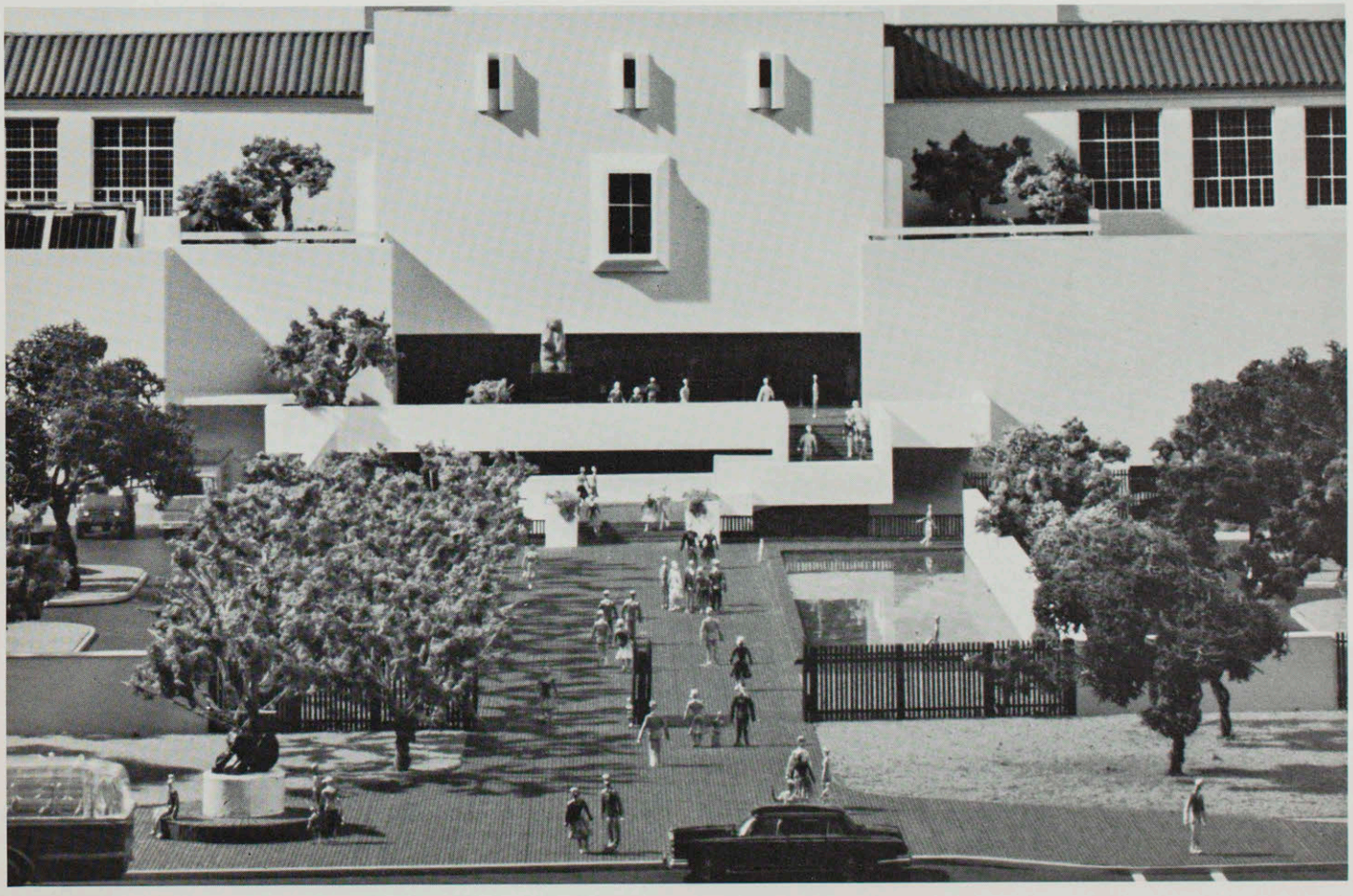


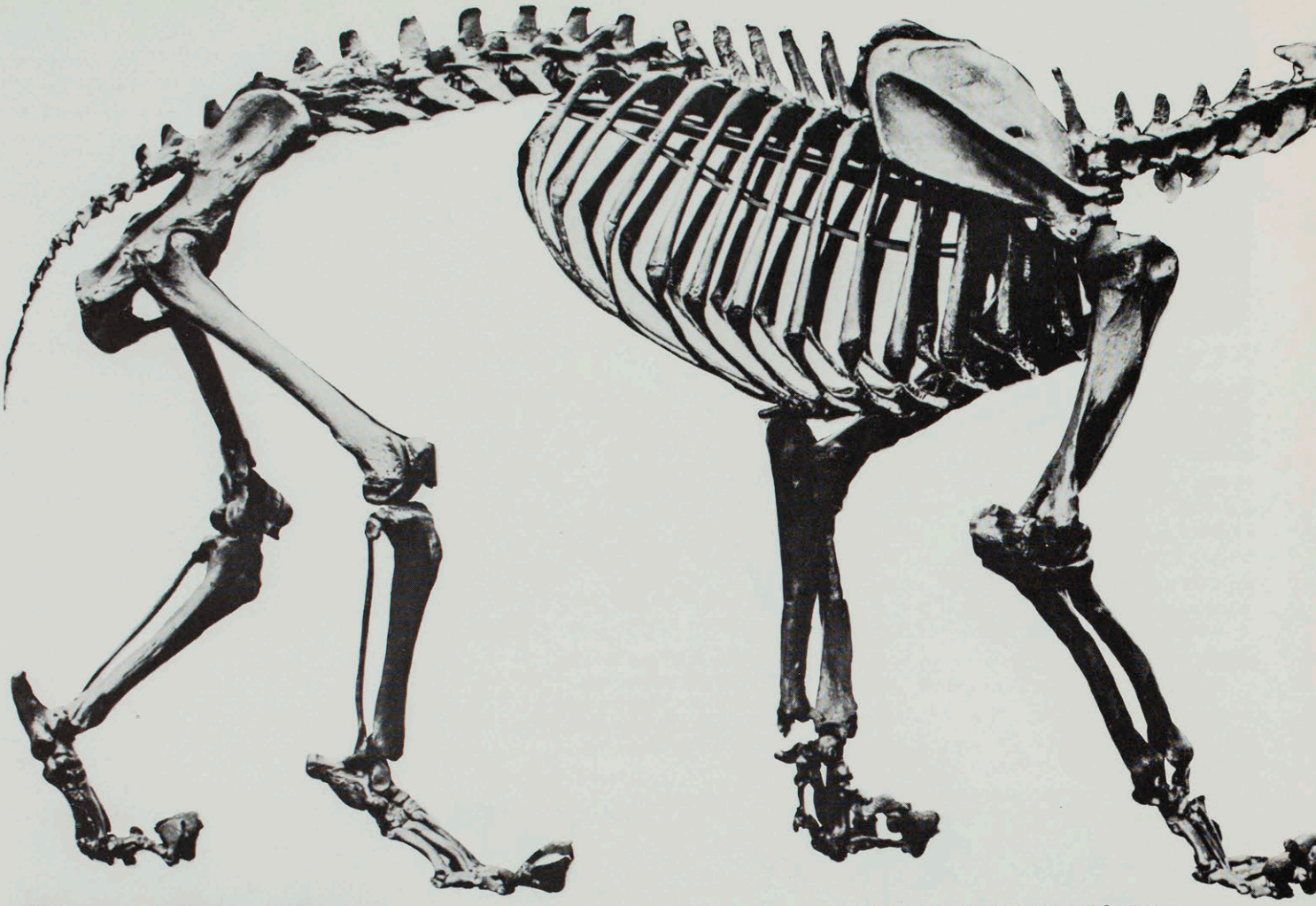


Before:

View (looking South) of the rear service entrance before new additions. Visitors must park here and walk to the opposite side of the building to gain entry.

After:





Reconstructed skeleton of Smilodon, the California State Fossil, as assembled by paleontologists. New discovery will show whether it was an accurate reconstruction. Photo courtesy Natural History Museum of Los Angeles County.

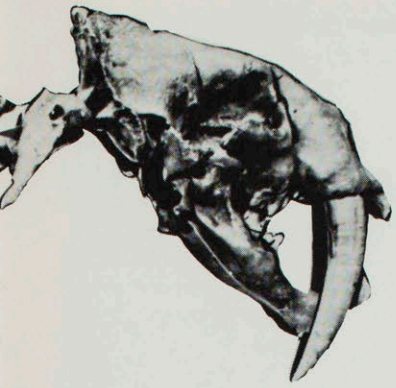
Smilodon, Is This How You Looked?

by **Jeanne Duque**
and
Lawrence G. Barnes

The famous La Brea Tar Pits finally have given up a secret which is at least 12,000 years old.

On June 5, 1975, paleontologists from the Natural History Museum of Los Angeles County were astonished to discover nearly intact skeletons of sabertooth cats, dire wolves, ancient bison, western horses and eagles. The find was made during excavation for the new George C. Page La Brea Discoveries Museum in Hancock Park. In seventy years of searching, only rarely had anything but isolated parts of these now extinct animals been found at La Brea. The animals had, after surviving for thousands of years, disappeared from the earth in a relatively short period of time, and scientists speculate that a combination of circumstances or even a major catastrophe must have occurred for several species of animals to have become extinct at one time. Concern for the causes of such mass extinctions compels them to reconstruct each element of the habitat and habits of the animals concerned.

The geologic time represented by the La Brea deposits is known as late Pleistocene, an epoch during which the sabertooth cat roamed the area while the asphalt deposits were being formed. The history of the deposits, most of which are shaped like inverted cones or chimneys, goes back about 35,000 years. Their formation was and still is caused by pressures inside the earth which force gases and asphalt (familiarly but incorrectly referred to as tar) up through fissures of unknown depths. It is important to realize that the deposits are shallow pools and not pits. The concept of pits actually results from the large holes which are dug in search of fossils. The asphalt stands in pools, and when water collects on its surface, it attracts birds and mammals most of whom are unable to escape after becoming mired in the sticky substance underneath. Once their bodies have started to sink beneath the surface, many forces go to work on their remains — scavenging, decompos-



ition of flesh, disintegration, bubbling asphalt and running water — until they become not only disjointed and scrambled but abraded, water-leached and scattered. Fortunately, asphalt is a good preservative for organic remains. Its preservative nature derives from the fact that it impregnates materials such as bone, teeth and wood and can create a condition which prevents decomposition. This impregnation produces the characteristic dark color of the fossil bones. Asphalt deposits such as those at La Brea also are known elsewhere in California and in Iran, Venezuela and Peru.

These and other conditions, plus the hardening of the asphalt as gas and water evaporate from it, have made collecting at La Brea a tedious and time-consuming activity. Paleontologists, however, are a studious and patient lot and have set about meticulously reversing nature's processes. They have gathered, sorted, cleaned, identified and labeled bits, bones and pieces in whatever order they appeared, finally assembling them into what they believe to be reasonably accurate composite skeletons. Until now, no one has been really certain whether the restorations are precise.

The answer to this important question will now be revealed due to the generosity of a man who resolved to provide the public with a museum on the site, in which the La Brea fossils can be prepared, preserved and exhibited. George C. Page, Los Angeles industrialist, is fulfilling a half-century-long dream of the Natural History Museum and Los Angeles County by financing construction of the new museum, and private contributions will provide for preparation of exhibit materials. Neither Mr. Page nor anyone else had anticipated that in addition to earning the gratitude of the thousands who will enjoy his great contribution to science and education, he would also become indirectly responsible for this fabulous new discovery.

Coincidentally, the remarkable discovery comes just one hundred years after another interested American published the first account of extinct animal bones in the strange bubbling asphalt. William Denton, a Bostonian visiting Los Angeles in 1875, tried to tell the world about his observations, but he was ahead of his time and his report went unnoticed for thirty years before scientists again became seriously interested. Even Denton was not aware that at Rancho La Brea he had come upon the richest Pleistocene fossil bone deposit in the world.

Rancho La Brea contains twenty-three acres of land bounded by some of Los Angeles' busiest thoroughfares and is within jogging distance of one of its oldest, most beautiful residential districts. It was inherited by Captain G. Allan Hancock from his mother in 1913. His parents had been hospitable to both amateur and professional paleontologists interested in the phenomenon of gigantic tar bubbles and trapped animals, and the Captain continued their interest and tradition. Ultimately, he came to feel that the public should be permitted to visit the site, and in 1915 deeded the ranch to the County of Los Angeles to be used as a scientific park under the auspices of the then new Los Angeles County Museum of Science, History and Art. He hoped that a museum would eventually be built in the park to house and display the La Brea fossils.

During the last sixty years, civilization has closed in around Hancock Park; Art has seceded from association with History and Science and usurped a corner of the park, while file cabinets have overflowed with plans for the development of a Pleistocene meadow and museum.

Scientific interest in the La Brea fossils in this century began when the University of California dug quarries in 1906, and Professor J. Z. Gilbert of Los Angeles High School succeeded by 1909 in interesting the Southern California Academy of Sciences and later the County Board of Supervisors in the explorations. Until 1913, various educational institutions had permission to work in the tar beds, but in 1913 the Los Angeles County Museum was granted exclusive rights to use the territory for scientific study. By 1915, at least fifteen bone-bearing deposits were investigated. In 1929 digging was resumed in four pits, but activity was cut short by the Depression.

Chester Stock, late Chief Curator of the Division of Science of the Museum and world-renowned authority on La Brea fossils, recommended excavation and development of the area in 1945 and was responsible for the decision to construct an observation station over a particularly interesting excavation, leaving the bones in place in the asphalt so that the public might



Back-hoe removing overburden from bone bed, with John Hunter (next to machine) supervising. Photo by Armando Solis.



Skull and skeleton of a bison, with a sabertooth cat hind leg behind the skull. Photo by Armando Solis.

see them as they were found. Unfortunately, Dr. Stock did not live to see his work completed.

Previous digs had provided about a half-million specimens, most of which are isolated skulls, or broken bones and teeth, and in 1969 a new quarry was started. The work in the new quarry has been supported by corporations, individuals, and private as well as national foundations, with vociferous public encouragement. Elbow grease is supplied by a small Museum staff aided by professors, students and other volunteers, who can be anyone over sixteen who is willing to spend eight hours a week with dental picks, chisels, brushes, microscopes, file cards, pill bottles and coffee cans — searching, measuring, cleaning, photographing, endlessly sorting everything from pollen and insect parts to saber teeth.

Continuing public and scientific interest in La Brea is so well confirmed that it was an invitation to Mr. Page to see that a new museum was built. Its site at the east end of the park between the lake and the parking lot was chosen purposely to avoid known asphalt deposits. Old maps indicate two previous excavations nearby, and although it was considered relatively unlikely that any bone-bearing asphalt deposits would be disturbed, a tacit agreement was made with the contractor to allow a paleontologist to be present during earth removal. Erich Obermayr, a member of the Natural History Museum staff at La Brea, was assigned the tedious task of observing every swing of the giant back-hoe with its four-cubic-yard scoop as it carried away clay, dirt, oily sand and more recent human debris. After four days, he spotted bones exposed on the face of a fresh cut. Most prominent among these were two sabertooth cat skulls with jaws attached. Other bones in a layer eight to twelve inches thick lay six-and-one-half feet below the surface and exposed along a thirty to forty-foot face.

Of all the thousands of previous specimens from Rancho La Brea, only a few associations of skulls and jaws had been found. Here were two readily visible, and only six feet apart, a premonition of subsequent finds. Excitement rose in anticipation of what was to come.

Paleontology and archeology have perennially come into conflict with construction projects. Lack of communication, in many cases, has caused anxiety over methods, complications and disruption of schedules for emergency salvage operations. This project was no different, when the original discovery of fossils produced near-panic on the part of both contractors and paleontologists. However, the staff of the Natural History Museum has had exceptional training and experience in environmental impact evaluation and construction-related salvage methods and is equal to the challenge of efficiently removing finds such as these in minimum time, usually with virtually no delay in the construction schedule.

A. L. (Lee) Travers, Project Coordinator for Samuelson Constructors, the firm responsible for the Museum excavation, was summoned immediately to the site along with museum personnel, who explained the importance of the find. After complete agreement was reached as to time required and permitted for the salvage, the contractor sanctioned the operation. He has kept in close touch with the excavation process and has brought his family to share in his interest.

Meanwhile, the back-hoe continued cutting its swath back and forth in what would become a 240 foot x 240 foot cavity eleven feet deep. In its next pass it cut around the bone deposit, creating a hummock with the fossil bed lying on top, about four feet above the floor of the excavation.

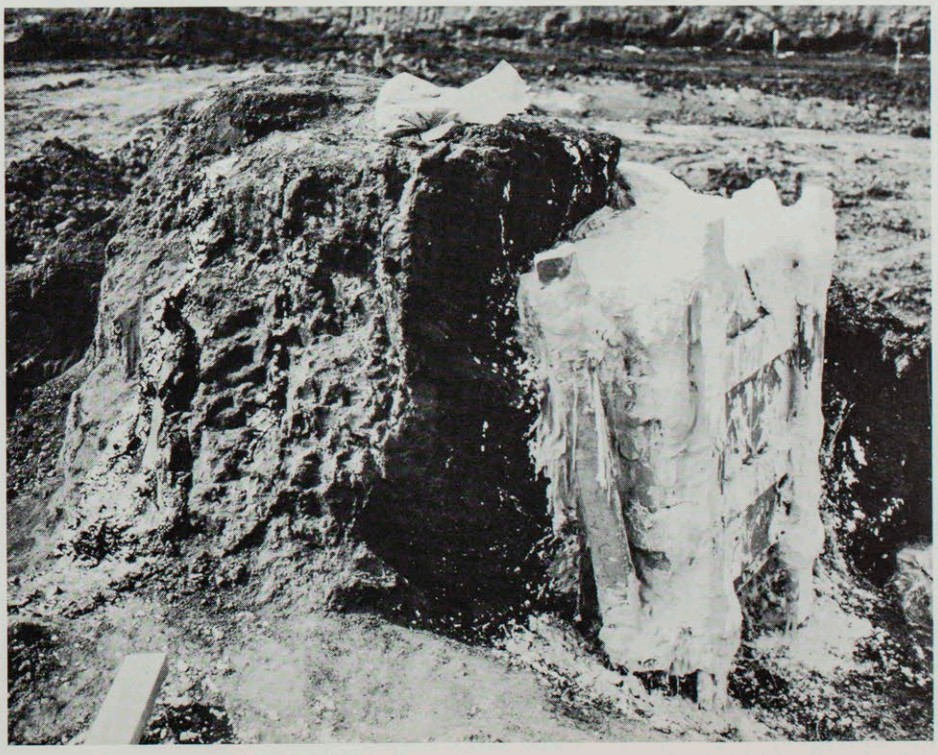
The discovery had been made in the late afternoon, and by early the next morning, a crew numbering at least ten was at the delicate job of retrieving the fossils. The crew consisted of curators, preparators, field associates and volunteers. The volunteers were chosen from among the most experienced at the quarry at the other end of the park, and everyone set at the tiring task with a will, pleased to be a part of the vital operation.

By eleven days later, the arduous task had been successfully completed and greatly facilitated by cooperation and assistance from John Hunter, Field Superintendent for C. G. Willis & Sons Inc., the excavating and grading sub-contractor. Mr. Hunter became personally interested in the scientific aspect of the project and enjoyed the unusual opportunity of watching this type of fossil removal. There is nothing more rewarding to a paleontologist than to see a construction superintendent with a camera in his hand or a bulldozer operator carefully manipulating a block of fossils with his machinery. Paul Lukianov, Samuelson Constructors' on-site Field Superintendent, also offered every possible assistance and, while enforcing safety codes, was extremely patient with photographers, interviewers, news media and other authorized visitors.

The large mass of bones exposed in the center of the museum-to-be was a horizontal, rather thin layer differing greatly from the previously known vertical asphalt chimneys found elsewhere in the park. Also unusual was the rather early discovery in the operation that, for the first time at La Brea, nearly complete or, in fact, whole skeletons were being found. Skeletons such as these, in which the bones of the body remain preserved in nearly their correct anatomical position, are referred to as articulated. If the bones have become slightly separated from their position in life, they are referred to



Bone bed isolated in center of the excavation. Photo by Robert M. McKenzie



Old pit rediscovered, with one section encased in plaster. Photo by Jeanne Duque.

as associated. Such articulations and associations have always played an important part in scientific research on animals leading to a reconstruction of the shape of the whole body in life. The potential held in this new deposit made it imperative that alternative methods of removal be carefully weighed. Consideration was given to leaving the deposit where it lay for inclusion in the museum plan, but the necessity for building a foundation impervious to penetration of gases and moisture made this impossible.

There was not time to remove the bones one by one, a method employed in the ongoing quarry excavation in the west end of the park. Similarly, the evidence to be gained from the whole skeletons could be quickly lost by massive removal of separate elements, as was done in excavations earlier in this century. Also, the flat-lying nature of this deposit lent itself well to being removed in large intact blocks. This is a method commonly employed in bone bed deposits such as are found at Agate Springs National Monument in Nebraska.

Efforts in digging in the bone bed were not primarily to expose bone but were directed toward safely finding ways to separate the bed into removable blocks. This was accomplished by painstakingly cutting narrow trenches, sometimes only one or two inches wide, between masses of articulated bones. Cutting these trenches can amount to nearly eighty percent of the time involved on a job. The blocks do not necessarily encompass whole skeletons but, for expediency's sake, may sometimes separate an animal into parts. Quarry charts, field notes, photographs, compass orientations and measurements were taken on these blocks so that none of the associations or articulations of bones would be lost in the removal process. Compass orientations are essential so that positions of bones within the bone bed will not be lost and for aid in reconstructing skeletons and Pleistocene ecology.

Each separate block of bone bed was undercut to create a pedestal isolated from the surrounding soil and rock. The blocks then were wrapped with several thicknesses of plaster-soaked burlap strips. These harden to form a protective shell which prevents damage to exposed bones and breakage of the blocks. Sections of lumber were added to the blocks for reinforcement, and they were turned over for removal from the site by heavy machinery.

As work progressed — contractural and scientific — Erich still watched and, about a hundred feet southwest of the first find, there appeared another tar seep. This one, more typical of La Brea deposits, was a narrow vertical asphalt deposit containing liquid asphalt and an abundance of aquatic bird bones. It was left as a mound in the open space of the excavation and gave spectators the unusual sensation of being able to walk around the outside of a previously earthbound chimney and watch rivulets of black ooze seep out through holes in its side and top.



Articulated lower jaws of a bison.
Photo by Armando Solis.

With further investigation of the second deposit, it was determined that it might have been a dig numbered Pit 25 by the Los Angeles Museum crews who worked it from August through September, 1914. Here, bones were found in a vertical deposit of oil-soaked sands descending twelve feet below the surface, the deposit being narrowest at the bottom. Excavations in 1914 showed no abundant evidence of animals, and it was abandoned. The reopening of the pit at this time revealed additional bone-bearing asphalt masses and resumed oil and gas activity in the old chimney. Newspapers bearing the date April 10, 1915 were found, along with glass, metal, wood, modern bones and previously uncollected fossil bones.

The extensive bone bed discovered in the middle of the excavation could possibly turn out to be a continuation of an early find which was abandoned because, as reported by L. E. Wyman, supervisor of the original Museum excavations, in his notes of August 31, 1914, on digging at Pit 33, a three-foot-thick asphalt layer was discovered which produced no bone. This was probably but a few feet south of the bone bed, where massive barren asphalt was found during the current excavation.

It is interesting to speculate on how different a course scientific research might have followed had it been recognized back in 1914 that this was the only concentration of articulated skeletons to be found at La Brea. Hindsight is a great help in building a case against the methods of others, so it would hardly be fair, in the light of present-day knowledge, to criticize those who stopped just at the edge of a bonanza.

The old digs were made under the most incredibly uncomfortable conditions. There was no sophisticated machinery; everything was done by backbreaking hand and stoop labor. When it was hot, the diggers baked in the pits, and when it was cold, they froze. Escaping gases even irritated their eyes. When it rained, and the winter of 1913-14 was an unusually rainy one, they pumped the water out of the pits with hand and power pumps and carried it out in buckets. When asphalt bubbled up into the work areas, they did the same. By the time a pit descended twenty to thirty feet down, this became quite a project. Cave-ins of the pit walls were common, and sometimes elaborate methods were devised to shore up the excavations. In the notes of L.E. Wyman, reference is even made to vandalism when, on June 11, 1914, an elephant femur was destroyed.

This bone bed of 1975 may ultimately serve more purpose for scientific research than for public exhibition because many of



Completed blocks of bone bed ready for removal, left to right, Susan Robison, Larry Barnes, Peter Jensen, Antonia Tejada-Flores, Bill Drummond. Photo by Jeanne Duque.



Delicate excavation of the articulated bones. Left to right: Janet Price, Harley Garbani, Shelley Cox, Robert M. McKenzie, Antonia Tejada-Flores. Photo by Robert M. McKenzie.

Applying plaster jacket on one of the large blocks, foreground, left to right, Mary Odano, Stuart Bruce, David Whistler, photo by Armando Solis.





Original discovery — Smilodon skull and jaw. Photo by Armando Solis.

Lawrence G. Barnes is curator of Vertebrate Paleontology at the Natural History Museum of Los Angeles County. His special field of interest is marine mammals. He happened to be johnny-on-the-spot and did a superb job of research for us on this article.

Jeanne Duque is a Natural History Museum docent, Alliance Board Member, and on the LaBrea Committee. She also writes poetry and has !etters to Jack Smith published. This is her first TERRA article.

the bones are notably more poorly preserved than those out of previous La Brea digs. However, if they are moved into the completed Page Museum, their preparation could become an on-going public exhibit. The camel-hair brush, dental pick procedure will be in direct contrast to their rather abrupt discovery and speedy removal. The museum is being designed so that visitors will have an impression of going down into an excavation, where they may watch films of digging operations, then proceed to windowed laboratories to observe real-life sorting, cleaning and preparation of the materials for study or display. The first articulated whole skeletons of La Brea mammals could be a striking complement to the traditional mounted skeletons which are planned to be exhibited. These skeletons from the recent excavation, being among the first-known whole skeletons, can confirm or contradict previous conclusions on anatomy that influenced the assembly of composite skeletons from isolated bones. If they are included as part of the public exhibit, regular visitors may witness the fascinating process by which their secrets are revealed. □



Rendering of George C. Page La Brea Discoveries Museum. Photo by Thornton,. Fagan, A.I.A. & Associates.

(continued from page 2)



Palms resident Tom Olmstead has been working as a taxidermist since his graduation from college. Taxidermy is a detailed craft involving skinning, skin preparation and mounting. He demonstrated his skill at the Craft Spectacular sponsored by the Museum of Natural History on June 22.



East Los Angeles resident Catalina Garcia learned to make lace in Portugal and Spain many years ago. She demonstrated this unique craft at the Museum of Natural History Craft Spectacular on June 22.

Welcoming the AAM

An Open House for about 800 delegates to the American Association of Museums' Annual Meeting was held in the Natural History of Los Angeles County Museum on the evening of June 24th. The Open House, produced by the Head of the Education Division, Richard Lipscomb, and enhanced by staff, docents, and Museum Alliance volunteers, centered in the Museum foyer and reached into a number of Museum halls. The Dick Emmons Trio played while guests enjoyed fruit, cheeses, and wines (thanks to the planning of Jean Edwards and Fran Kellough of the Museum Alliance). A Museum slide index prepared by Education's Dixie Myers flashed on the foyer wall. In the various halls, docents were on duty and audio messages explained the exhibits. In the Garland Hall of American History, audio was by Museum staff; the Pre-Columbian Hall featured recorded music; Mrs. Zubin Mehta recorded the audio in the African Mammal Hall; Michael Landon narrated in the North American Mammal Hall; Cenozoic Hall audio was recorded by Alan Young; and the Spanish translation in the Cenozoic, African Mammal and North American Mammal Halls was narrated by Ed Moreno of Channel 28.

TERRA was featured with a display table that showed the first members' magazine in 1919 compared to colorful TERRA today. Back issues of TERRA were offered as gifts. It was expected that guests would choose one; many begged for a copy of each and were indulged while supplies lasted.

Book Review

by **Konrad F. Schreier, Jr.**



Francois X. Aubry *by Donald Chaput, Arthur H. Clark Co., Glendale, California, 1975, Western Frontiersman Series, No. XVI.*

When people who know horses, riding, their romance,talk about famous rides, the great gallop of Francois X. Aubry is recalled, along with the Pony Express, General Sheridan's run to relieve his troops at Winchester, and other great horseback exploits.

Unfortunately, too few people have heard of Aubry or his wild 1848 ride from Santa Fe, New Mexico, to Independence, Missouri. He did 780 miles in five days and sixteen hours using some half dozen horses, and set a long-distance horseback speed record which isn't in the redoubtable Guinness *Book of World Records,* but should be. The ride has never been equalled, and it probably never will be.

Donald Chaput's FRANCOIS X. AUBRY brings this famous frontiersman's exciting and adventurous life back from the forgotten and dusty archives. This is a completely documented biography with all the information which was turned up in almost a decade of searching. While all the facts are there, they are told in a way which makes Aubry's tale, from his birth in French Canada to his death in a dusty New Mexico store, a story for reading. The story is a lively part of Western Americana which will be new to many readers. Those who do know something about Aubry will be pleased to find a much broader story from the Old West than they may expect.

THE CALIFORNIA BUNGALOW

A Signed Original

by **John Dewar**
and
Jerry Campbell

Photos by Armando Solis

A good half century before the errant behavior of the sixties produced "life-style" as an expression of narcissistic individuality, California designers were quite aware of different modes of life and urged that a house should be shaped to individual needs.

Writing in *The Architect* for December, 1915, Charles Sumner Greene said: "Building bungalows is not a crime in itself; it is the quality of the product that may justify the practice or condemn it. . . . The perfect bungalow should be designed to fit the needs of a particular owner."

Not everyone, obviously, could afford the services of Greene and Greene, so while this is a charming idea, it was as unrealistic then as it is now. Many bungalows were built — many still remain lived in — and when one looks at an advertising brochure such as *West Coast Bungalows* (E.W. Stillwell and Co., Los Angeles, Cal., 1912), listing various models available ranging in price from $475 (plans $4) to $2000 (plans $10), one is forced to admit that an attempt was being made to provide the homeowner with possibilities for his particular needs within a varying financial range.

Another Stillwell brochure, *Representative California Homes,* states: "It is easier to say what a bungalow is not than what it really is because they are built in such a great variety of design . . . Its characteristics are simple horizontal lines, wide projecting roofs, numerous windows, one or two porches, and woodwork of the plainest kind." Again: "The key note of the bungalow of the best type is homelikeness and general attractiveness without being pretentious."

About 1911 (we cannot be sure of the exact date), the Los Angeles architectural firm of Walker and Vawter designed and built a bungalow for Frank C. Hill on a gently sloping lot at the corner of Coronado and Second streets. Strong horizontal lines play against the subtle counterpoint of a delicate vertical pattern formed from split shakes. The tessellated brick base running across the entire front of the house is a delicate foundation line beneath the skirt of shingles, while rugged piers of slag brick anchor the structure firmly to the ground. The obtuse, sloping ends of the ridged roof flare outward and upward at the peak to make a soaring roof-line. Perhaps it is the roof, reminiscent of some Shinto shrines, that gives the suggestion of Japanese influence to the house.

This impression is retained inside the bungalow. The formal entry hall is gone, replaced by an entry hall defined solely as a passageway, the walls formed by two thin



General front view: entry of the Hill house.

redwood screens. The Japanese feeling is indubitably here, paper screens supplanted by redwood sheets. While the suggestion of the entry hall remains, it merely demarcates but does not break the two front rooms, the living and dining areas. The architects were able to achieve a feeling of spaciousness in these adjoining rooms without resorting to trickery. This is abetted by the horizontal windows where the almost plant-like attenuations of the mullions form a transition to the out-of-doors and the light becomes the filtered forest light of tree branches. Through this adroit use of light and colored wood a feeling of warmth in winter and fresh coolness in summer is achieved.

It was exactly this type of dwelling that established the small house as a valid architectural expression separate from the more princely mansion, both a part of that significant movement, with Pasadena as its center, of an indigenous architectural style.

Charles Greene spoke highly of Walker and Vawter's work: "This bungalow attests the skill and care of the well-trained designer. The selection of materials is excellent. The harmony of split shakes and rough bricks is not to be questioned. The carefully rounded timbers and well-proportioned piers and buttresses combine the feelings of elegance, with adequate sense of support. The break in the wall harmonizes beautifully with the simple roof-lines. The whole design is well fitted to the location. It is restful and convincing. When the plant growth is more mature, this may be expected to be a very beautiful bungalow."

Albert R. Walker was born in Sonoma, California, in 1881. In 1902 he went to Brown University for some special studies and, on returning to California, began his apprenticeship with the architectural firm of Hebbard and Gill in San Diego. In 1909 he set out on his own, concentrating on domestic and church architecture. His scrapbooks in the Department of Special Collections, University Library, University of California, Los Angeles, reveal a sensitive and gifted designer.

John Terrell Vawter graduated from the School of Architecture at the University of Illinois in 1904. He continued his study in Europe and on returning to the United States, started in business in San Diego. In 1910 Walker joined Vawter and it was this firm that produced the Hill house. Fortunately, this residence, one of the finest examples of the small bungalow, is in the care of Mr. and Mrs. A.V. Romer, the present owners, who are keenly aware of its significance. We are indebted to them for the gracious cooperation and interest which made this article possible. □



Garden side; dining room windows



Northeast corner, slag brick pier and horizontal supporting beam.



Detail of joinery, roof fascia.

Detail of ceiling joists and original curtain attachments in den.



On the garden side of the house, by the kitchen door, the architects Walker and Vawter carved their joined initials on the surface of one of the shakes.





Entry hall, redwood paneling and art glass inserts.

John Dewar is curator of Western Art at the Natural History Museum of Los Angeles County. He has written numerous articles for TERRA.

Jerry Campbell is a senior museum technician for the Exhibitions Division, Natural History Museum of Los Angeles County. He created the Stained Glass Modern Reproduction Panels in the Arms and Armor Hall of the Museum and wrote an explanation of the technique for TERRA.

Homes Not Houses
The California Bungalow

Its Artistic Features—Labor Saving Arrangements and Inexpensiveness.

While Southern California is noted for the beauty of its architecture and its delightful economies of housework, as well as construction cost, yet the woman of true California spirit has her heart set upon a home place first and the house is the least important and the least expensive of it all. The call of the garden and open air is too strong, and the glow of health too satisfying for her to long hold onto the senseless custom of building great structures of unnecessary size, cost and labor of upkeep...

The screened sleeping porch with folding wall beds is also an innovation of California, affording perfect health and rest in the pure balmy air, as well as economy of house space and cost.

The newcomer gaily falls into the idea because it looks real good. She timidly argues "It will save cost of a 'spare-room' construction for company." Then after a few nights she feels the exhilaration of the night air in the foothills and she no longer can stand the stuffiness of a plastered room. When some of the relatives arrive from the East, a good flooring, some uprights and a commodious canvas tent under a drooping palm or pepper tree with wood stove for heating makes all the expansion required without the cost of building, and with the joyousness of the wondrous open air...

One more step in the development: Mother buys a pair of top boots, a divided khaki suit—she starts out to the far corner of the garden to help the boys or father get in the last of the second crop of potatoes.

She may have been a pale, , nervous wreck from housework in the illy ventilated house back East,—but
She's a Western Woman now.

From Los Angeles the Old and the New, Copyright, 1911, by J. E. Scott.

"Now this is remarkable—and one of the things that go to show we are vastly more susceptible to influences of nature than some hard-headed members of society suppose—that the most conspicuous human achievement in this group of low hills and shallow valleys lying between the Sierra Madre and the sea has been a new form of domestic architecture.

This is the thing that most strikes the attention of the traveler; not the orchards and the gardens, which are not appreciably different in kind from those of the Riviera and some favored parts of Italy, but the homes, the number of them, their extraordinary adaptability to the purposes of gracious living. The Angelenos call them bungalows, in respect to the type from which they have in character become. These little thin-walled dwellings, all of desert-tinted native woods and stones, are as indigenous to the soil as if they had grown up out of it, as charming in line and perfection of utility as some of those wild growths which show a delicate, airy florescence above ground, but under it have deep, man-shaped resistant roots. With their low and flat pitched roofs they present a certain likeness to the aboriginal dwellings which the Franciscans found scattered like wasps' nests among the Chaparral along the river, which is only another way of saying that the spirit of the land shapes the art that is produced there. It is only latterly that man has mixed the simplicity of type with architectural invention that it becomes absurd."

The Lands of the Sun by Mary Austin. The Houghton Mifflin Co., Boston and New York, 1927, page 33.

Mullion detail in windows, and decorative joint in header above. Note screws used as both decorative and functional elements.





Entry hall, storage divider.

The California Farmer

San Francisco, December 14, 1860

Our Redwood Lumber is now beginning to be properly appreciated. Not only is it used in the most ordinary purposes of fencing and building, but it is beginning to be used for Furniture. We have seen really beautifully Wardrobes, Bookcases, and Bedsteads, made of this wood and highly polished, and it was difficult to tell them from Rosewood except from weight.

When at Suisun, we noticed at the shop of Messrs. Hubbard and Pearce, contractors and builders, a really handsome Wardrobe made of Redwood, which when finished will compare well with one of Rosewood that would cost $75, and yet it will cost about $25. We hope public attention will be called to this matter, and let us all encourage the manufacture of our own woods into our own Furniture by our own workmen.

This is copied exactly as it appears in the newspaper.



View of living room, showing brick relief above fireplace.

Natural History Museum of Los Angeles County
Exposition Park, Los Angeles, California 90007
Address Correction Requested

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